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4-12-2019

# Jacob Ludwig, Senior Clarinet Recital

Jacob Ludwig  
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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR CLARINET RECITAL

OF

JACOB LUDWIG

HANNAH RINEHART, PIANO

FRIDAY, APRIL 12, 2019  
7 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## PROGRAM

*Première rhapsodie*, L. 116 ..... Claude Debussy (1862–1918)

*Suite from the Victorian Kitchen Garden* .... Paul Reade (1943–1997)

I. Prelude - Andante pastorale

II. Spring - Allegretto

III. Mists - Lento melancolico

IV. Exotica - Allegro ritmico

V. Summer - Flowing

Assisted by Jacy Stahlhut, harp

*Sonata for Clarinet and Piano in E♭ Major*, Op. 120, No. 2

..... Johannes Brahms (1833–1897)

I. Allegro amabile

II. Allegro appassionato, ma non troppo allegro

III. Andante con moto - Allegro

Jacob is a student of Bruce Curlette.

## Program Notes

### Première rhapsodie, L. 116, Claude Debussy (1862–1918)

Initially written as an examination piece for the final year of a clarinet student's term of study at the Paris Conservatoire, Claude Debussy's *Première rhapsodie* was an instant success after its completion in 1910. The *Première rhapsodie* is a profoundly impressionistic piece of writing; it acts as an astonishing catalyst to explore a plethora of timbral, technical, and lyrical possibilities of the clarinet. Debussy's achievement through this "Concours solo" was so well received by audiences that the composer arranged the piano accompaniment for orchestra a year later. The *Première rhapsodie* is composed of many contrasting sections, which vary in dynamic level, speed, and overall character, allowing the performer to explore the entire scope of which the clarinet is capable.

### Suite from The Victorian Kitchen Garden, Paul Reade (1943–1997)

The *Suite from The Victorian Kitchen Garden* for clarinet and harp was featured in a BBC TV thirteen-part series on the horticultural practices by gardeners of the Victorian Era. The original soundtrack was performed by English clarinet virtuosa Emma Johnson. Each of these lovely five movements is programmed with a specific description written by John Davies:

#### I. Prelude - Andante pastorale

The pastoral character will be conveyed by a tender and sensitive approach, involving well-sustained phrases and the use of a gentle articulation. Bars 1–4 and 25–30 are to be spacious and imaginative (*ad libitum*).

#### II. Spring - Allegretto

A flowing style with lightness and vitality. In bars 8–17 the player is to mimic the chattering and singing of a bird.

#### III. Mists - Lento melancolico

To be played with a lingering autumnal feeling. It is essential to count in two; otherwise, the flow will be lost.

#### IV. Exotica - Allegro ritmico

Light and rhythmic articulation (like clockwork) are needed. Tenuto in bars 13 and 16 to be observed. Bar 28 very light staccato.

#### V. Summer - Flowing

Counting two in a bar will assist the necessary long phrases. Particular attention needed for the subito piano markings.

*Continued on back*

## **Sonata for Clarinet and Piano in E-flat Major, Op. 120, No. 2, Johannes Brahms (1833–1897)**

During a visit to Meiningen, Germany, in 1891, Johannes Brahms experienced dumbstruck awe after hearing a set of concerts played by clarinetist Richard Mühlfeld, principal clarinet of the Meiningen Court Orchestra, who later became principal clarinet of the Bayreuth Festival Orchestra. Mühlfeld initially had been a violinist but had educated himself to play the clarinet at a very high level in just three years. Brahms heard Mühlfeld play two performances of contrasting works, those works being Carl Maria von Weber's *Clarinet Concerto No. 1* and Wolfgang Amadeus Mozart's *Clarinet Quintet*, K. 581. Almost seventeen years after their first meeting, Brahms composed four of his most mature works for Mühlfeld: the *Clarinet Trio in a minor*, Op. 114, *Clarinet Quintet in b minor*, Op. 115, and finally the *Clarinet Sonatas*, Op. 120, Nos. 1 and 2. All of these works were composed for Mühlfeld three years between Brahms's initial meeting with Mühlfeld in 1891 and 1894, less than three years before the composer's death.